

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter presents the review of related literature. It concerns with the theoretical understanding as the reference of this study. The reference that will be discussed consists of pragmatics, deixis, and short story. Each of them is going to be explained below.

#### **2.1 Pragmatics**

Yule (2006) defines pragmatics as the study of ‘invisible’ meaning, or how we recognize what is meant even when it isn’t actually said or written. It is the study of what speakers mean, or speaker meaning. It means pragmatics includes studying implicit meaning because it is not spoken or written. Thus, it is closely related to context. It is supported by Grundy (2000) who explains that understanding pragmatic meanings is always a case of identifying a context that will make sense of an utterance.

Horn and Ward (2006) explain that the domain of pragmatics includes implicature, speech acts, deixis, definiteness and indefiniteness, presupposition, and reference. Based on at theory, deixis is included in one of branches pragmatics. Therefore, it closely relates to context since pragmatics is the study of invisible meaning. Deixis is categorized into the part of pragmatics study because deixis deals with the context

Since pragmatics is closely related to context, the following sub chapters are presented the discussion about context.

## **2.2 Context**

Cumming (2009) states that in pragmatics, the notion of context is so central because the field of pragmatic study involves the definition which refers to the reference depending on the situation. It means that pragmatics is identical with the study of language which emphasizes the context as something important to support the interpretation.

Context is defined as every knowledge of the world that can be used to understand the utterances which may include social context, preceding utterances, and circumstances when the language is used (Grundy, 2000). This means that context includes all the situations from out of the text which influence the language use, such as language user and situation where the language is used.

Finch (2003) says that context is the background situation within which a communicative event takes place. It indicates that context includes the situation or condition when and where the communication is occurring. Further, Akmajian et al (2010) explains that the “context” of an utterance is an expandable notion. It can extend to the immediate physical, social environment, and encompass general knowledge.

It is in line with Cumming (2009) who states that context involves physical, linguistic, epistemic and social elements. Physical context includes features such as

the place, day and time of speaking, The linguistic context recovers the implicit meaning of the conversation between A and B which may also contribute linguistic context. The epistemic context describes the shared background knowledge and beliefs between speaker and listener. The social context involves some degree of social distance between A and B related to reply or manner that leads direct or indirect utterance to give more polite response. 'Thus, context can play a role in the interpretation of an utterance.

Related to the context, deixis is the linguistic term which concerns to *who*, *when*, and *where* the utterance is referring to. The explanation of deixis is presented more below.

### 2.3 Deixis

The most obvious way to show the relationship between language and context is reflected in the phenomenon of deixis. Deixis concerns with the interpretation of utterance that depends on the context. Thus, the words *here*, *there*, *he*, *now*, etc. refer to certain reference in certain occasion.

Yule (2006) explains that the word 'deixis', derived from the Greek word, means pointing via language. These are words such as *here* and *there*, *this* or *that*, *now* and *then*, *yesterday*, *today* or *tomorrow*, as well as pronouns such as *you*, *me*, *she*, *him*, *it*, *them*. Some sentences of English are virtually impossible to understand if it is not known who is speaking, about whom, where and when. For example: *You'll have to bring it back tomorrow because she isn't here today*. A large number of

expressions (*you, it, tomorrow, she, here, today*) are obvious examples of bits of language that can be only understood in terms of the speaker's intended meaning. They are technically known as deictic expressions.

Yule (2006) also explains that sometimes people can actually use deixis to have some fun. The bar owner who puts up a big sign that reads *Free Beer Tomorrow* (to get you to return to the bar) can always claim that you are just one day too early for the free drink.

Deixis refers to the phenomenon wherein understanding the meaning of certain words and phrases in an utterance requires contextual information. Words or phrases that require contextual information to convey any meaning are deictic"; and furthermore "Deixis concerns the ways in which languages encode ... features of the context of utterance and thus also concerns ways in which the interpretation of utterance/es depends on the analysis of that context of utterance" (Levinson as quoted by Dylgjeri & Kazazi, 2013).

(Yule, 2010) categorizes deixis into three kinds, namely: person deixis, spatial deixis, and temporal deixis. The more explanation is presented as follows:

### **2.3.1 Person Deixis**

Yule (2010: 130) defines, person deixis is the deixis used to point to a thing such as (*it, this, these*) and people such as (*him, them, those*). This means that the deictic expressions which refer to thing and person is called person deixis. It shows that person deixis can be in singular or plural form. Dylgjeri & Kazazi (2013) states,

person deixis deals with the correct identification of the grammatical persons used to refer to the speaker and the addressee.

Levinson, in Grundy (2000) explains that person deixis is a deictic reference to the participant role of a referent, such as the speaker, the addressee, and referents which are neither speaker nor addressee. It is commonly expressed by some constituents: pronouns, possessive affixes of nouns, and agreement affixes of verbs. Person deixis is also divided into three kinds, namely: first person deixis, second person deixis, and third person deixis.

The first person deixis is a deictic reference that refers to the speaker or both the speaker and other referents that are grouped with the speaker. Person deixis can be in the form of singular pronouns such as: *I, me, myself, my, mine*, plural pronoun such as: *we, us, ourselves, our, ours*, or the first person form of the verb such as (am). In plural pronouns, it can be found the inclusive or exclusive first person deixis. Exclusive first person refers to a group not including the addressee. For example, one of students talks to his teacher in the classroom “Excuse me Sir, let us open our book for a moment before you give use some questions later!”. Inclusive first person refers to a group including the addressee. For example, “Guys, we should open our meeting by praying”. The second person deixis is a deictic reference to a person or persons which are identified as addressee, for example: *you, yourself, yourselves, your, yours*. The third person deixis is a deictic reference to referents which are not identified as the speaker or addressee, for example: *he, she, they*.

### 2.3.2 Temporal Deixis

Yule (2010) defines, temporal deixis is words and phrases used to point to a time such as: *now, then, last week*. Dylgjeri & Kazazi (2013) explain, in English, temporal deixis is expressed by adverbs of time and tense markers on the verb. There are two tenses in English that are morphologically marked on verbs. They are the present and the past. To refer to events taking place in the future, English uses modal verbs, *will* or *shall* and the phrasal modal *be going to*.

### 2.3.3 Spatial Deixis

Yule (2010) defines words and phrases used to point to a location (here, there, near that) are examples of spatial deixis. It means that the words or phrases which indicate the place are categorized into spatial deixis or place deixis. Furthermore about spatial deixis, Levinson in Grundy (2000) explains that for most speakers of English, there is a 'proximal' and 'distal' demonstrative like *here, this* (proximal) and *there, those* (distal). It means that distal from the speaker, it can be used to mean proximal to the addressee.

Dylgjeri & Kazazi (2013) explain that in every language the speaker sets up a frame of reference around himself. So there is always a division of space around him and of course there is a division of time relative to his utterance. The most frequent words that carry deictic characteristics are the demonstrative pronouns, respectively *this/that* and *these/those*. This kind of deixis is also known as space deixis. Other

expressions that belong to this category are the adverbs *here/there* and some uses of the prepositions *in/on* (*in the classroom, on the chair*).

Thus, since deixis relates to the use of language which works together with its context, it also concerns the interpretation of utterance/es which depends on the analysis of that context. Accordingly, a short story, which is having characteristic as a brief narration, may surely need the interpretation of utterances based on its context. In this case, especially the context related to person, time, and place which is referred by the utterances of the short story.

#### **2.4 Short Story**

There is no exact definition which can be found about short story, it is only defined in its characteristics. Esenwein (in Colibaba, 2010) defines, “The true short story is a brief, imaginative narrative, unfolding a single predominating incident and a single chief character, it contains a plot, the details of which are so compressed, and the whole treatment so organized, as to produce a single impression”. This means, a short story exploits a single predominating incident to which other incidents must be subordinate and directly contributory. The story tells only one central action and causes one major change of the main character’s life. A short story has simplicity in structure that it produces a single impression. It indicates that short story is told in brief manner and shorter in time.

Furthermore, Colibaba (2010) explains that there is no space in the short story for repetition, which is different from the novelistic way. That is why short story is

always identical with 'brief'. However, although it is brief, the short story is a highly distinctive art form and content with fantasy, which is another mode of expression for repressed desire or knowledge.

#### **2.4.1 The Element of Short Story**

There are some elements of the novel, namely character, plot, conflict, setting, and theme. These elements related to the title would be discussed in the study.

##### **2.4.1.1 Character**

Klarer (2004) distinguishes character into flat character and round character. A flat character is a character in literature is dominated by one specific trait. A round character is a character which denotes a persona with more complex and differentiated features. It means, flat character is described as simple trait, while round character is described more complex character through completing with many characteristics.

Furthermore, Klarer (2004) explains that based on mode of presentation, character is presented through explanatory characterization and dialogue/monologue. The explanatory characterization means that the characteristic of a character is explained describing or telling through a narrator. While dialogue/monologue means that the characteristics of a character is shown through the dialogue or monologue.

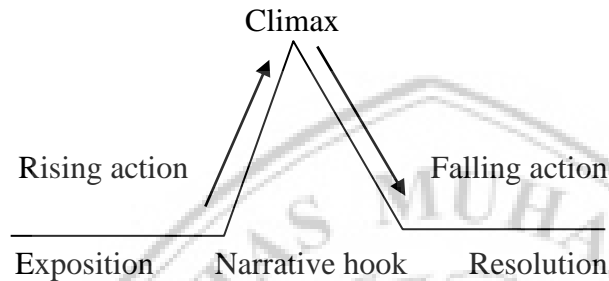
##### **2.4.1.2 Plot**

According to Arp & Johnson (2006), plot is the sequence of incident or event through with an author constructs a story; skilled author are careful to present the



sequence in a significant order. Then, the plot may include many surprising twist and turn and culminating, climactic incident; because the main goal is to keep the reader turning the page.

There is the scheme of plot (Macmillan, 1984: 23), as follows:



- In exposition, the author tries to give explanation about the situation of the story
- In rising action, the situation of the story starts rising
- The climax is reached when the complication obtains its highest point of intensity
- The falling action reveals the outcome of the climax
- The resolution, the author gives solution of the problems of all the events in the story.

#### **2.4.1.3 Conflict**

According to Arp & Johnson (2006), conflict is a clash of actions, ideas, desires or wills. It means conflict is an opposition faced by the characters. Furthermore, Arp & Johnson (2006) explain that characters may be pitted against some other person or group of persons (conflict of person against person); they may be in conflict with some external force-physical nature, society, or “fate” (conflict of person against environment; or they may be in conflict with some elements in their

own natures (conflict of person against himself or herself). The conflict may be mental, physical, emotional, or moral.

#### **2.4.1.4 Setting**

Klarer (2006) states that setting denotes the location, historical period, and social surrounding in which the action of a text develops. Thus, setting relates to place, time, and social condition where the action takes place. It relates to the context in which the action of the story occurs.

It is supported by Kennedy (2007), the idea of setting includes the physical environment of a story: a house, a street, a city, a landscape, a region. Setting also involves the time and place of the story, and also include the weather. It indicates that the writer draws a setting mainly to evoke atmosphere. Accordingly, the character reveals together with the presentation of setting to support a character in action.

#### **2.4.1.5 Theme**

According to Arp and Johnson (2006), theme is the controlling idea or the central insight. It means, it is generalization about life stated or implied by the story. Further, Arp and Johnson explain that in many stories, the theme may be equivalent to the revelation of human character. Frequently, a story through its portrayal of specific persons in specific situations will have something to say about the nature of human being. In films, theme is the general topic of the story related to for what those films have to say. It deals with the message of the film. The author can be inspired from the moral principle, an emotional situation, or an intellectual concept to

take as a theme of the story. With a theme, the author can convey the messages through his ideas development which are packaged in unity of the story.

Thus, it can be concluded that theme is the general topic of the story. The author can be inspired by the moral principle, an emotional situation, or an intellectual concept to take as a theme of the story. With a theme, the author can convey the messages through his ideas development which are packaged in unity of the story.

## **2.5 The Mask Of The Red Death**

The Mask of the Red Death is one of Poe's short stories written in 1842. The story has begun with the news about the disease of fever spread in the town. The disease had killed number of people. The victims who suffered the disease would experience fever until their face become reddish then died. Therefore the disease was called the Mask of the Red Death. That was because the sufferer looked like wearing a red mask which then ended with death. A Prince of Prospero was described as glorious with his power in the town. He did not want to hear about the hustle of the circumstances that hit people. So, he turned attention by inviting friends from elite class and monks came to his palace to have fun. it was meant to cover up a sense of anxiety and that he did not look worried and afraid of the disease.

In the palace, the guests were courtly welcome. The guests watched the beautiful palace furnished with beautiful ornaments. Inside, the guests were directed to pass through seven rooms which were completed with matching ornaments and

colors suitable with the rooms. For example, yellow room was completely yellow ornaments, then, green was furnished with green ornaments too. But, in the last room, it looked colors and ornaments were inappropriate and impressed very spooky. That was the way the author described the story about the process of the death of a prince who had tried to avoid his death. It was described through symbols narrated in beautiful ways to make the readers come to their own imagination.

In this story, the author positions himself as the narrator. However, the readers need to know the deixis contained in this story to understand more. The deixis contained in this story were person, temporal and spatial deixis.

